

# In the World of Amusement

## General Gossip

Arthur R. Wilbur, a theatrical manager, now appearing in vaudeville in a sketch called "The Fares Lobbyist," who filed a petition in bankruptcy on May 15, with liabilities of \$24,445.18, has been discharged of his individual liabilities as well as those incurred by the firm of Wilbur & Cory, and other firms with whom Mr. Wilbur was associated.

Charles H. Brown, author of "Simple Simon Simple and Little Mose," and Paul Tietjens, composer of "The Wizard of Oz," will collaborate on a fantastic musical play for the Liebbers. The play will be produced about the first of January.

Not the least important hit in "The Kissing Girl," the new musical comedy that opened the new Cort Theatre in Chicago, was made by Martha George, a German actress, whose playing of the character role of Margaret Kobus brought her much favorable comment from the critics.

Pekri Evans Lewis, starring in "My Dixie Girl," has met with substantial success on tour. She is supported by a cast including Benton Garvin, William La Velle, Harry Le Roy, Harry Mook, Arthur Lewis, Al Lyons, J. J. Dawson, Kathryn Lewis, Marie Adams and Rena St. Claire.

Joseph Santley, recently the young King in "The Queen of the Moulin Rouge," has withdrawn from the cast of that production and has joined De Wolf Hopper in "The Matinee Idol." His reformation has been duplicated by Bertie Mills, who has successfully accomplished the same transition.

Ella Crane has retired from the Edwin T. Emery company and joined "The Honey Moon Trail" company.

Bud Ross, late of the Princess Theatre Opera Company, will enter the vaudeville field, doing an original monologue.

"The Midnight Sons" Thanksgiving night broke the record for large business at the Broadway Theatre, playing to \$9,985. This amount is \$50 in excess of the previous record, which was held by "Linda Held." In Boston Viola Allen, at the Majestic Theatre, broke the record of that house, playing to \$2,815. Likewise "The Blue Mouse," at the Lyric Theatre, Philadelphia, created a new record for that house, playing on that day to approximately \$4,800.

The attractions booked for Bennett's the week after next include: Models of Jardin de Paris, Billy Burke's latest miniature, a musical comedy with twelve people, headed by Carroll Henry, Brennan-Downing Company, presenting "The Extruders"; El Coto, the wizard of the xylophone; Hanley and Jarvis, sidewalk conversational comedians, Three Elements in a six-cylinder knockabout act.

## At the Grand

Grace Van Studdiford in "The Golden Butterfly" is the attraction at the Grand this afternoon and evening. This is one of the most magnificent operatic productions that Hamilton theatregoers have had in some years, and should attract large audiences. Miss Van Studdiford is surrounded by a large company, numbering between sixty-five and seventy and the augmented orchestra adds greatly to the performance. As a scenic production "The Golden Butterfly" has few equals, while the music is delightful.

There is food for thought on the part of those pessimists who constantly bemoan the decadence of the stage, in "The Battle," the remarkable play which, after an entire New York season at the Savoy Theatre, comes to the Grand next Monday evening. Cleveland Moffett, a New York newspaper man and author, has in this play given concrete evidence of the tendency of the modern drama to keep step with the progress toward sanity of thought, that is being made in the discussion of the



GRACE VAN STUDDIFORD. Charming actress in charming comic opera "The Golden Butterfly," at the Grand to-night.

great political, sociological and economic questions of the day. It is a symptom of returning health when the drama turns to these live questions for its themes, and deserts for the nonce the eternal sex problem. It is further indicative of wholesome tendencies when the drama, without indulging in wearisome pronouncements of offensive didacticism, finds itself discussing such themes fairly and without appeal to unworthy prejudices.

"The Battle" is frankly a play of capital against labor, of individualism against collectivism, of rich against poor, of class against class. It is not an attempt to decide this battle or to award the victory to one side or the other. But it does present a striking and truthful picture of such a contest as might easily occur in real life. And the characters who typify the two sides are, for the first time in such a play humanly possible. The capitalist is not a monster who ruthlessly crushes out all opposition, but a man who believes in the modern system of commercialism and can give cogent reasons for the faith that is in him. The reformers are not idealized into impeccable heroes, but show human weaknesses. The battle makes the play, but it is no twisted and one-sided view of the struggle.

Mr. Moffett has not made his capitalists all bad, and his labor advocates all good. He lets us get the viewpoint of each side fairly—and this is a long step in advance.

May Robson will be seen at the Grand next Tuesday evening in her great success, "The Rejuvenation of Aunt Mary," which she has played for two whole seasons on the road without closing. As a character actress Miss Robson stands alone. In the delightful role of Aunt Mary she has created a part which stands alone. L. S. Sire, under whose management Miss Robson is starring, has given her able support, and the production is one of the best seen on the stage. The play is said to be quite different from anything of its kind ever presented on the stage. It is one big surprise for the theatregoer; it is a new and different sort of comedy that makes one laugh with a whole-souled spirit. The lines scintillate with wit and humor, and Aunt Mary is the center of it all, a big-hearted woman of generous impulses, all bound up in her

seapegoat nephew. Aunt Mary is Miss Mary Watkins, Jack's Aunt Mary, a wealthy, warm-hearted woman, left single in this world because the one she loved in her youth never returned after he left. She lived in the country with Lucinda, maid of all work, and Joshua. She has brought up Jack as her own son, and has bestowed upon him all the love of a lonely woman. She has paid college bills, looked after him when he was expelled from college, and to her he ran with all his troubles when he got into scrapes. She, by a stroke of fortune, never joined a mothers' club, but the motherhood is there. She herself wonders why old maids love to have cats around, and then soliloquizes that it is because they want something to love. Aunt Mary lives in a house with mahogany door and brass knocker. New York, which she has not visited in twenty-five years, is a den of iniquity to her, but despite that she visits the city after receiving a pathetic letter from one of Jack's chums to that effect that her boy has the measles. She has already disinherited him because of a suit for \$15,000 for breach of promise by a girl from Kalamazoo, but she can't bear the thought of his being ill. Jack and his friends turn her visit into account, and for three weeks Aunt Mary rides on a dizzy merry-go-round of cocktails, late dinners, cigarettes, theatres, roof gardens and automobiles. Jack's sweetheart, Betty Bennett, disguised as her own maid, wins Aunt Mary's heart, too, and in the third act agrees to marry the rejuvenated aunt's nephew.

The noted colored comedian, S. H. Dudley, is said to have one of the best roles of his career in the latest three-act musical comedy, "His Honor the Barber," which the famous Smart Set Company will present at the Grand next Friday and Saturday week. Edwin Hartford wrote the book and the music and lyrics are the work of Messrs. Brim, Smith and Burris. The comedy, it is said, abounds in unctuous humor, clever sarcasm, satire, real wit and novelty of superlative degree. It sparkles with acuity and overflows with laugh-provoking situations. The musical numbers are of the jingling, catchy order. There is said to be not a mediocre song among the fifteen offered. Mr. Dudley will appear as Raspberry Snow, a shiftless, ne'er-do-well negro who wants to shave

the president of the United States. Unfortunately this ambition is never realized. Not a detail has been overlooked to make the offering delectable and acceptable. It is said to be rich in unique features, surprises, scenic adornment, electrical and stage effects, besides bristling with fun of the sort that is both durable and wholesome.

Bertha Galland comes to the Grand the week after next in a revised version of the Herald Square Theatre success, "The Return of Eve," which the Shuberts are sending here for the first time. It is a story of a twentieth century Adam and Eve, brought up in a fenced-in Garden of Eden in the wilds of West Virginia. This circumstance comes about through the fact that an eccentric millionaire wants to experiment over the possibilities of living as Adam and Eve did at the beginning of the world. The untimely death of the millionaire, however, causes Eve to be adopted by his sister, residing in New York, where she sees for the first time how the outer world lives. Here, however, at resemblance to Mother Eve ceases, for the modern Eve returns to Eden, where she lives happily ever afterwards with Adam. In casting about for an actress to play so difficult a role, the Shuberts could not have selected a more suitable person than Miss Bertha Galland. Her work in the title role has won for her much praise, and it is safe to say that many seasons will be required to satisfy theatregoers of her fine portrayal of such an original role.

George D. Baker's dramatization of "Granstark," which has been approved by George Barr McCutcheon, the famous author of the novel, will again be presented in this city at the Grand shortly. Presenting a play of more than ordinary interest to theatregoers, clean and wholesome, with interesting love stories, brilliant comedy lines, and with a plot of intensity; augmented by a company of players all favorably cast, and with a scenic investiture of massive and magnificent reproductions of the incidents of "Granstark," should prove a magnet in drawing patrons of the theatre to the Grand.

"The Time, the Place and the Girl," will be produced at the Grand shortly. "The Time, the Place and the Girl," it is said, was taken from an actual occurrence, the scenes being reproduced from photographs around which the story was written. Johnny Hicks, a slangy, good-natured and honorable young gambler, is away from the old stereotyped stage character, very original and refined, and above all, highly pleasing. Mollie Kelly, the trained nurse, Pedro, the ornate coal heaver hold up the comedy end of the play. The chorus comes from La Salle school, long noted for its "Boilers," and having a reputation of being the greatest training school for chorus girls in America. The cast in its entirety has been carefully selected. The equipment is said to be complete in every detail.

## At Bennett's

The Bennett show next week will be a bill of big features, the New York agents vouching for it being one of the most pleasing entertainments booked for Hamilton this season. The bit Charlotte Parry made here two seasons ago should assure her a warm welcome when she returns next week, presenting her protean playlet, "The Comstock Mystery." This act has strong dramatic value, and a dozen or more characters of widely different types are all portrayed by Miss Parry with strikingly realistic effect. Not only are her changes of costume and make-up completed with lightning rapidity, but in the different characters she demonstrates her ability as a versatile and accomplished actress. A pleasing bit of light and shade is furnished by two of the characters, Maggie Casey and Nina, the Swedish servant girl. Reginald Parry is capable in the role of the police inquisitor, and he is assisted by Frank Wilbur. A feature of the act is the rapidity with which it moves without the thread of the story being broken for a minute.

"The German Senators," Cawley and Raymond, who have been featured at the



GEIGER AND WALTERS' ITALIAN STREET MUSICIANS. AT BENNETT'S NEXT WEEK.

principle theatres of America for the past two or three seasons, will make their first appearance here, presenting what is said to be the funniest "Dutch" what is said to be the funniest "Dutch" parodies and patter refreshingly breezy, but they have a style entirely their own that clinches the success of the act.

Theatre patrons of musical taste will be interested in the appearance of Geiger and Walters, presenting their musical novelty, "The Streets of Italy." This is a great act. The pair appear in Italian costumes, the man playing a violin and the woman with a hand organ. The man is a master of the instrument he plays, and obtains some wonderful effects, giving imitations ranging from a simple ballad solo to wonderful imitations of a church organ. Perhaps his best feat is imitating a child reciting his prayers. He is said to practically make the violin talk. The woman has a sweet voice, and contributes two delightful selections.

The Mangan troupe have a clever acrobatic offering, appearing in a routine of fast and showy feats. Much of their work is said to be original, and the speed with which it is performed makes it very effective.

Mr. and Mrs. McCann and company will be seen in a comedy sketch entitled "Under Charles of Charleston." It is based on the escapades of a burglar, and in addition to a lot of bright comedy has an interesting plot.

Phyllis Gordon, a dainty little comedienne, will sing some of Broadway's latest song hits.

The Daleys are roller skating experts who will open the show. Their work is said to be very clever. New motion pictures will be shown.

## At the Savoy

Nothing that has been attempted by producers of motion pictures, here or abroad, will excel the highly ambitious undertaking about to be presented to lovers of animated pictures in "The Life of Moses," which will appear in a series of five reels, the first of which will be seen at the Savoy theatre on Monday and Tuesday of next week. This notable series of Biblical pictures were produced under the direction of Rev. Madison C. Peters, D. D., an eminent New York divine. They present a remarkable historical, educational and scenic creation, marked by correct and elaborate composition and revealing profound study and research of tradition. The Bible story of Moses, the liberator and lawgiver of his race, is profoundly interesting and filled with events of the highest dramatic value, especially well adapted to the requirements of motion picture art. The rich costumes and pageantry of the east afford unclouded opportunities for the picture maker to display his skill, and the scenes to be simulated are wonderfully grand and awe inspiring. Dr. Peters, a profound student of Biblical lore, has brought his wide knowledge into play in perfecting the details of the production, and his connection with that work is a sufficient guarantee of historical exactness in the matter of costuming and scenic effects. The first reel of the series which will be shown at the Savoy on Monday and Tuesday deals with the condition of the Jews in Egypt prior to the birth of Moses, when they appear under the most abject slavery. The picture opens upon a scene illustrating the cruelty of the taskmasters. Then follows the dictating and promulgating of the decree that all the males of the Jews shall be killed, the carrying out of the decree and the terror of the mother of Moses when she learns of the danger to her child. She hides the child in the bull rushes; it is discovered by Pharaoh's daughter, and adopted by her.

The other four reels will be shown during the balance of the season. Dr. Peters predicts that the motion picture stories of the Bible will play a very prominent part in the future, in making children familiar with the word of God.

"These hens laid the eggs you had for breakfast, Dottie." Dottie (from the city)—That's nothing; my father lays corner-stones.—New York Evening Telegram.

face, 'you talk like an insurgent congressman.'

The big man in the purple shirt accosted the studious little man who was waiting for the "L" train.

"Beg pardon, neighbor," said the big man, as he opened his paper, "here is something I don't understand."

"What is that, sir?" asked the little man curiously.

"Why, it states here that Colonel Roosevelt shot a dig-dig. What is a dig-dig?"

The little man smiled.

"My friend, a dig-dig is an animal that digs. When the dig-dig starts to dig the other dig-digs dig deeper than this dig-dig. Then this dig-dig digs and digs and digs until—"

"Hold on! Which dig-dig?"

"The first dig-dig. The other dig-digs dig and dig to catch up with the other dig-digs digging. Then the first dig-dig digs till the other dig-digs—"

But the big man in the purple shirt covered his ears with his hands and fled. And all day long the "dig-dig" rang through his brain until he vowed Teddy was an enemy to mankind to discover such an animal.—Chicago News.

HEARD IN THE GALLERY.

One warm day when the doughty toga bearer from Rhode Island who was telling of the virtues of certain proposed tariff schedules had been interrupted for the fifth time by the loquacious young Senator from Indiana, a nervous old gentleman in the gallery fidgeted and finally sniffed loud enough for the man in the next seat to hear. "A friend of mine in Indianapolis thinks that your fellow resembles Daniel Webster!"

The man in the next seat appeared interested. "And do you think so, too?" he asked.

"Do I think so, too?" spluttered the nervous old gentleman. "Why, sir, Daniel Webster quit talking sixty years ago."

SHE WAS INQUISITIVE.

"Lady De Bathe—our old friend, Mrs. Langtry—is bringing out a novel and a volume of memoirs," said a Chicago publisher. "Both books should be witty."

"Lady De Bathe is a very witty person. Her wit is audacious. I'll never forget a specimen of it that enlivened a Michigan avenue dinner party on her last American tour."

"Lady De Bathe during dinner to a woman seated near her:

"Who is that fat man over there with the curious blue face?"

"That is my husband," the woman answered, her voice tremulous with rage.

"Oh, how fortunate," said Lady De Bathe. "You're the very person I wanted to meet. Now tell me, is he blue all over?"

HOME OF THE FRIENDLESS.

The committee for the Home of the Friendless and Infants' Home acknowledge with thanks the following donations for the month of November:

Mr. Adam Brown, picture books for the children; Mrs. Dr. English, 1-2 dozen towels and 2 skirts; Miss Buchanan, mountain quantity of cabbage; Miss Judd, soap and soap powder; the Right House, 18 pairs of drawers; Mrs. Hought, clothing for children; the Junior Daughters of the King, 3 skirts 2 dresses, mitts, etc., for children; Central Church, cake and sandwiches; Mrs. (Dr.) Storms, meat for soup.

The monthly meeting will be held at the Home on Tuesday, Dec. 6th, at 10 a. m.

Prussian Electric Locomotives.

The Prussian State Railway Department already possess upwards of seventy electric locomotives deriving their power from accumulators. These have answered so well that another thirty-three are on order, and are to be delivered for service early in the new year. The chief center of activity in Worms, whence lines radiate to Oppenheim, Wientheim and Bensheim. Experiments are also being carried out with a petrol-electric locomotive.



SCENE FROM "THE REJUVENATION OF AUNT MARY," IN WHICH MAY ROBSON IS TO BE SEEN AT THE GRAND ON TUESDAY EVENING NEXT.



WILLIAM LACKAYE.

Who will be seen in the great play, "The Battle," at the Grand next Monday evening.